

NEWS AND COMMENT IN THE WORLD OF ART

THE sixth annual exhibition of oil paintings will be held by the Mystic Art Association from August 13 to 27 at Mystic, Conn. The following names are to be found among the exhibitors: George Bellows, N. A.; Lester D. Borunda, Elliot Clark, A. N. A.; Charles H. Davis, N. A.; Frederick Detweiler, Paul Dougherty, N. A.; J. Elliot Enneking, Frederick C. Friesske, N. A.; Maurice Fromkes, George V. Grinnell, Charles W. Hawthorne, N. A.; Robert F. Logan, Leon Kroll, George Lukas, Peter Marcus, Frank M. Moore, Parker Perkins, Henry W. Ranger, N. A.; Harry L. Raul, Henry R. Selden and G. Albert Thompson.

Book illustrations and decorations by members of the Art Alliance and cooperating publishers, together with a few pieces of sculpture, are being shown in the galleries of the Art Alliance of America. The gallery is devoted to a small collection of foreign handicraft held over from the very successful June exhibition. The rooms are open free to the public daily, except Saturday and Sunday, from 9 to 5.



Mrs. Colville Barclay as "Star Dust" in the Edgerly exhibition on ivory at the home of Capt. and Mrs. Perry Belmont at Newport.

clock until September 20. Original illustrations are rightly of great interest to all who are alive to the pictorial needs of books and magazines, and here they are shown not merely as illustrations but as works of art. Preliminary sketches by such a master of illustration as Albert Sterner are side by side with the finished work of Arthur Keller and Howard Giles. Charles Dana Gibson is also represented by a group of pen and ink drawings prepared from life. Wood block prints are shown by Tod Lindemuth.

The publishers asked to cooperate in this exhibition responded with originals and reproductions from popular magazines and books. Among the work selected by the art editors is found color work by Alfred James Dewey, Herbert Paus, William Van Dresser and N. C. Wyeth. There are black and whites by John Barbour, F. T. Chapman, J. C. Coll, F. G. Cooper, C. B. Falls, Arthur Pinley, John Held, Jr., J. Henry, G. W. Plank, Henry Raleigh, R. A. Wood and many others. To the students it is invaluable to be able to study the work of masters of illustration at close quarters—to see exactly how effects are obtained that are baffling in reproduction and to see the skillful patchwork on a drawing that has not, in the first place, satisfied the artist is almost like being allowed behind the scenes of the illustrator's craft.

The foreign handicraft exhibit consists of work done by the craftsmen of foreign birth and includes fifteen nationalities. Among the objects shown are hand woven bags, hand dyed scarves, beads, belts, tapestry chair seats, lace, new and old pieces adapted to modern dress, pottery, jewelry, embroideries, blouses and lingerie. From these samples visiting buyers can place orders. Firms who are members of the Art Alliance of America have the services free of the head of the Artistic Industries Section of the Art Alliance, who supervises their orders and inspects the work before shipping.

Ruth Harris, whose clover batiks are to be seen at the Batik Art Exhibition in the Bush Terminal Sales Building, returned recently from France, where she had been in the Government service as an army war nurse. As a result of her European experience Miss Harris is planning an entire batik room paneled in wood, overhung with velvet panels done in the batik art process, each panel differing a little in design from the next, and permitting a gradation in colors so that the ensemble will give the effect of a beautiful old room ornamented for Catherine de Medici in Blois, France.

At the time she enlisted she maintained with Miss Katherine Forest a studio at 44 East Fifty-ninth street. It was apparent that both the young women could not leave for the war front at the same time and still maintain the studio. Miss Harris was therefore selected to go abroad while Miss Forest kept up the work at home. The two young women have been making batiks now for seven years, since their graduation from college, and they have won innumerable

medals, among them the Mr. and Mrs. Frank G. Logan medal, awarded at the sixteenth annual exhibition of the Art Institute of Chicago, for the best textile design. They won a prize of the same nature in this instance for decorative velvets at the Art Alliance of America. Both young women have been interested in textile designs for a number of years, and both have served an apprenticeship in the study of tapestries, past and present.

The batiks which they design at present are done in silk, which is adapted to the coal tar dyes produced in America. Among their attractive pieces at the exhibition are decorations of Celtic design, hangings and other highly ornamental works. Both Miss Harris and Miss Forest are graduates of the fine arts course at Columbia University, which has produced a number of successful artists. During her service as a member of the Army Nurse Corps Miss Harris was engaged in teaching occupational work to disabled soldiers. She was stationed at the base hospital near Bordeaux, and also at the one near Chateaufort. It was during this period that there came to her notice the beautiful Catherine de Medici room in the old castle at Blois. Miss Harris and Miss Forest maintain a summer studio at Noank, Conn.

Portraits on ivory of the society of two continents were shown at the

Reading, which was completed only a few days before she and Lord Reading, who was then Ambassador from Great Britain, left for their English home. Here also are portraits of Mr. Breckinridge Long, Third Assistant Secretary of State, and Mrs. Long and their daughter. The Latin American colony is represented by a striking portrait of Mrs. Zaldívar. An exquisite work is a painting of Mrs. Edward McLean, attired in a charming summer costume as she is seen on the threshold of the family home.

Miss Edgerly while living in England was regarded as a court painter on account of so many of the nobility having sat to her. In the present exhibition are likenesses of the Duchess of Hamilton, the Countess of Hardwick, the Duke and Duchess of Connaught, the Princess Henry of Fless and the Honorable Victoria Sackville West. She painted the Countess of Curzon and other members of that family. The present collection includes also new portraits of the Lettices, including Mrs. Joseph Lettice and Mrs. George Lettice.

There is a charming individuality about the likenesses of women who are posed in symbolic attitudes, such as those of Mrs. Colville Barclay, who appears as "Star Dust" and as "The Breath of Spring." The recent examples from the Edgerly studio also include the pictures of Mrs. John Hays Hammond, Miss Natalie Hammond, Capt. and Mrs. John Pinney and Col. and Mrs. George Patton.

The collection contains, too, portraits of well known members of New York society recently shown in an exhibition in the metropole.

Concerning Adele Klaer, who is exhibiting monotypes and paintings at the Paint Box Gallery during the month of August, the following handsome notice has been supplied by the gallery:

"Adele Klaer was born in New York; a rare distinction for a New Yorker. Her talent is based on sound knowledge and training. The artist whose expression is confined to one medium only has caged the soul unwittingly; Adele Klaer admits no such bonds. Her exhibition of monotypes and paintings at the Paint Box through the month of August is of special interest to the public which is familiar with her work on the stage. Miss Klaer will shortly reappear with Mme. Kalich in repertoire and in a continuation of 'The Riddle Woman,' in which she gave a splendid portrayal of Kristine. Her characterizations on the stage show ability to combine realism with art. Her paintings and monotypes are the expression of the drama of life in color."

These words are printed on passionate purple paper. Linked to their eloquent prose is an example of Miss Klaer's verse.

Two competitions are announced by the Art Alliance of America. In the prize competition for wallpaper designs \$250 is offered by the Wallpaper Manufacturers' Association. The following details concerning this competition are added:

Prizes will be awarded on the basis of originality, artistic merit and practical use. The jury may withhold any award which, in its judgment, does not reach the requisite standard. The contest is open to every one. All designs must be original. Each contestant may submit as many as ten designs, but no contestant shall be awarded more than one prize. Uniformity of mounting is not required, but contestants are requested to keep mounts as small as conformable with the appearance and preservation of the design. Each design should be mounted separately. Designs, including the prize winners, will remain the property of contestants.

The name and address of contestant should be on the back of each design; no signature or other identifying mark should appear upon the face of the design. The price should also be on the back of each design and a statement of the specific use for which the design is intended.

All work accepted by the jury will be exhibited by the Art Alliance of America in its galleries from November 8 to November 19.

The other competition offers \$2,100 for dress silks and other textiles. Some of the conditions imposed for this competition, which will be closed after October 19, are as follows:

Prizes will be awarded on the basis of artistic merit, appropriateness of design and coloring, and mechanical excellence of execution. But the third prizes for dress silks and cretonnes and the second prizes for dress cottons, decorative silks and ribbons will be awarded for mechanical excellence, that is, to those designs which are most nearly ready for the machine. All textile designs will be judged at the same time, but the designs for cretonnes and decorative silks will be retained to be shown in November.

The kind and color of paper used in submitting designs is immaterial; tempera paints are generally used. At least one full unit and, if the design be small, two or three repeats should be shown. The design serves as a guide to the printer or weaver.

The technique of woven designs is very complicated, but it is only necessary for the artist to remember that simple figures and few colors are best, that the size of each repeat should never exceed twelve inches and the repeat is across the web, not in the length, as it is in printing. A pattern is expensive in proportion to the elaborateness of the engraving and the number of colors used, it is commercially important, therefore, that the arrangement of colors be effective and the actual number of them be kept down. It is better to limit the number of colors to five or less, although more colors can be used. This refers both to silk and cotton.

Keep in mind that a textile design is not a picture seen on a flat surface, but the decoration of a material which will fall in folds.

A small silver tumbler made by Philip Goelet, baptized in New York in 1701 and admitted as a freeman in 1781, has been lent to the Metropolitan Museum of Art by the Hon. A. T. Clearwater, to be added to his collection of American silver. It contains Goelet's mark, PG, crude capitals in an irregular oval. The somewhat damaged condition of the piece is explained by its interesting history during the period of the Revolution, which is here quoted from a letter from Judge Clearwater:

"Kingston, in Ulster County, New York, writes the current Bulletin, was permanently settled by Hollanders in 1683, and speedily became one of the most important places in the country. All of its more prominent citizens were connected with the Reformed Protestant Dutch Church. The present edifice is surrounded by the graves of the early founders of the place, the churchyard being the burial place of many officers and soldiers of the Revolution and the War of 1812, and of General George Clinton, the first Governor of the State under the Constitution, who subsequently became vice-president of the United States.

"During the war for American independence it was one of the most patriotic centers of all the colonies. It was at Kingston that on the 30th day of July, 1777, the first Constitution of



Mrs. Pearmain, by George de Forest Brush, in the summer exhibition at the Knoedler Galleries.

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forces on Manhattan Island. Thereupon, when Gen. John Vaughan was sent up the Hudson River in October, 1777, to effect a junction with Sir John Burgoyne at Saratoga he stopped at Kingston on October 16 and vindictively and wantonly reduced the place to ashes. All the able-bodied men were taken to the Continental Army, the only people left being women, children and a few aged men. They, being entirely unarmed and utterly destitute of means of defence, hastily gathered such clothing as they could carry and went to Hurley, four miles to the southwest. Not having time carefully to select their valuables, some of them threw their cherished silver into wells, hoping the British and other invaders would not discover them. Among the pieces thus cast into wells was a silver tumbler made by Philip Goelet, the celebrated silversmith of New York, which had been the property of Tryntje Nancy Whittaker and bore her initials, T. N. W. in rude block letters. It had descended to her granddaughter, who highly prized it and who threw it into her father's well, fearing it would be lost in her flight or stolen from her by some redcoat should the British overtake the fleeing Kingstonians. There it remained until the rebuilding of the place began, when a slave was sent into the well to bring up the tumbler and other silver. Finding that the bottom of the well was quicksand and that the silver had sunk considerably beneath the surface, he procured a spade to dig it up. In doing so he cut a gash and several dents in the side of the tumbler.

In making his collection of Colonial silver Judge Clearwater of Kingston procured this interesting memento of the burning of his ancient and patriotic home and city. He never has had the gash or dents removed, preferring they should remain as emphatic reminders of a memorable event in the history of the nation.

New York was adopted and proclaimed and Gen. Clinton, the first Constitutional Governor, took the oath of office and was inaugurated. It was here that John Jay, the first Chief Justice of the Supreme Court under the Constitution, opened and held the first term of that court and empaneled the first Grand Jury. The patriotism of its people and their unflinching loyalty to the cause of the Colonies led to their incurring the bitter enmity of Lord North's Ministry and of Gen. Howe, who commanded the British

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different weaves; square in gold colored cotton; table runner in gold colored cotton (woven by blind girl); Oriental rug weave; Smyrna weave; "Dukagang" embroidery weave (blue birds); table runner; square in tapestry weave; old fashioned Swedish weave ("Uppanga"); tapestry, weaving figure (St. Edward); tapestry weaving; "Dukagang" (embroidery weave); Rosegang; old Swedish weave; four beddies; six treadles; large loom; medium loom; smaller loom; lap or bed loom (very small).

New York Galleries—One batiked fish bowl. Noank Studios—Negligees; hangings; screens; gowns. Reed, Helen C. Batiks as follows: Batik on chiffon; batik on crepe; batik on silk; dyed-dyed scarf; dyed-dyed scarf; dyed-dyed scarf. Reeves, Ruth. Batiks: Pink velvet; orange and yellow.

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Ackerman, Grace—One batik smock. American Museum of Natural History—Exhibiting fifteen pieces of Javanese batik cotton; eleven cards illustrating full process of batik (painting with wax), hand dyeing with use of hot wax and the native waxing instrument, "Janting." Capdevila, Françoise de—Blue green smock (flower pattern border); lavender vest; green blue table runner (pattern symbolizing growth); gold and blue table runner (good material for upholstery); violet and silver (metal) sack two and a half yards; rainbow; runner; bag; blue runner (table), flower motifs; ribbon silk and gold (metal) flight of birds design. Colborne, Bell—Batiks as follows: "Fountain bag on crepe; flower bag; bird bag; flower garden scarf; Persian vestee bird scarf; jewel vestee; Crisp, Arthur—Silk scarf, green and golden brown birds and flowers; silk scarf, black and blue phoenix; silk scarf, magenta and gold, "The Forest," received from Raymond Hood (loan), one decorative wall hanging, "The Grape Arbor," done by Arthur Crisp, one large batik hanging, "Hortality," by Arthur Crisp, assisted by Pieter Mijer, loaned through courtesy of Hotel du Pont, Wilmington, Del. The Davenport, New Hope, Pa.—Rag Rug, pomgranate; rag rug, periwinkle; rag rug, morning glory; rag runner, butterfly; rag rug, house wren; rag rug, butterfly; rag rug, peacock feather; runner, dogwood; runner, dead leaves and grass; cat mat, Manhattan puma; chair back, periwinkle to match rag rug; chair seat to match above. Du Pont, Hotel.—(See above). Eatenam, Nathaniel.—(See subsequent listing; delay in consignment). Flambeau Shop, Inc.—Batiks as follows: Couch cover; black and rose silk (fine woven dress material); hand woven dress; table cover, black borders; Roman stripe cover; gold runner; stripe saah; brown square, sample wool tapestry; D. R. curtain. Gauthier, Mme. Eva—Fine old original batik of Java; batik gown worn only by the Princess of Java; given Mme. Gauthier by the Sultan of Java. Haaslerlin, Maithe—Batiks as follows: Grecian frieze (baconic dance Grecian frieze; ebb and flow; hanging (blue with flowers); centre-piece (blue and gold); scarf, blue; scarf, green. Javan Studios—Batiks as follows: Small north wind panel; landscape panel; decorative wall panel; two gowns; one velvet sacque; one crepe chiffon scarf. Klauder, Mary—Batik dinner gown. Lafon, Elizabeth—Piece loose woven cotton, green and red; brown hanging, "beetle"; red brown with flower pattern; pillow cover, velvet, wine color, with red and yellow; table cover, red, white and orange. Maercklein, Marion C. All over pattern; evening scarf; all over pattern; castle; dancing girls. Markewitz, Michel—Batik panel "Shiva"; batik panel after Dulac. Mijer, Pieter—"The Sorceress" (Arthur Crisp and Pieter Mijer); "Lady on a Lion" (Arthur Crisp and Pieter Mijer); Greek wall hanging "Smyrna"; (Crisp, Falls and Pieter Mijer); Persian panel for fire screen; coptic curtain; jacket; small square (the last four by Pieter Mijer alone); lacquer Persian screen C. B. Falls, E. Weekers, Pieter Mijer; Persian over mantle piece (Falls, Weekers, Mijer). Neergaard, Nina, M. de—Swedish embroidery. Original in tapestry weaving for altar front; samples in varied colors for furniture coverings; table runner with

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